

## Film Music and Beyond

For forty years after the Second World War, the Austrian émigré Hans Keller (1919-85) was a commanding critical voice in British music. Forceful, witty, pugnacious and brilliantly focussed, he addressed every aspect of concert, chamber and operatic music, ancient and modern, with crusading zeal and at the end of his life was awarded a cross of honour by the President of Austria. Few people, however, know that he was also the outstanding film music critic of his day, a category he more or less invented. For twelve years from 1946 to 1958 he went tirelessly to press shows, made himself known to composers, music directors and technicians, wrote columns for several journals, especially *Music Review*, and championed the achievement of the British beyond all else. But he was also a musician in the line of Arnold Schoenberg and a wide-ranging cultural thinker in the tradition of Kant, Schopenhauer, Schiller and Freud. So as he dealt with the small change of journalism, he moved into the 'beyond' by reflecting deeply on the philosophy and topics of film music and the psychology of its composers. In 1959, during the nine months before he joined the BBC, he shifted his attention from cinema to television and wrote an innovative column for *Musical Opinion*.

This book brings together the bulk of his writings on music and the screen and arranges them in four parts – topics, composers, criticism and television music – with a preface arguing 'The Need for Competent Film Music Criticism'. The result is a fastidiously observed and unparalleled account of a great era for British film music and a volume that in philosophical and ethical rigour stands well beside the celebrated *Composing for the Films* (1949) by Theodor Adorno and Hanns Eisler.



HANS KELLER's other books include *1975 – 1984 minus 9* (Dobson, 1977), *The Great Haydn Quartets* (Dent, 1986), *Criticism* (Faber, 1987) and *Functional Analysis: The Unity of Contrasting Themes* (edited by Gerold Gruber, Peter Lang, 2001). With his wife and artist Milein Cosman he collaborated on *Stravinsky at Rehearsal* (Dobson, 1962) and *Stravinsky Seen and Heard* (Toccata, 1982), and with Donald Mitchell he edited *Music Survey, New Series 1949-52* (Faber, 1981) and *Benjamin Britten: A Commentary on His Works from a Group of Specialists* (Rockliff, 1952). He is also the subject of A. M. Garnham's *Hans Keller and the BBC* (Ashgate, 2003).

CHRISTOPHER WINTLE teaches in the Department of Music at King's College London. As General Editor of the Hans Keller Archive (Cambridge University Library) he has assembled a 'Hans Keller Memorial Symposium' (*Music Analysis*, 1986) and edited *Essays on Music* (Cambridge University Press, 1994), *The Jerusalem Diary: Music, Society and Politics, 1977 and 1979* (Plumbago, 2001, with Fiona Williams) and *Music and Psychology: From Vienna to London, 1939-52* (Plumbago, 2003, with Alison Garnham).

Hans Keller's *Jerusalem Diary* won the prize from the Royal Philharmonic Society for Music Book of the Year 2001.



Wintle

Hans Keller: Film Music and Beyond

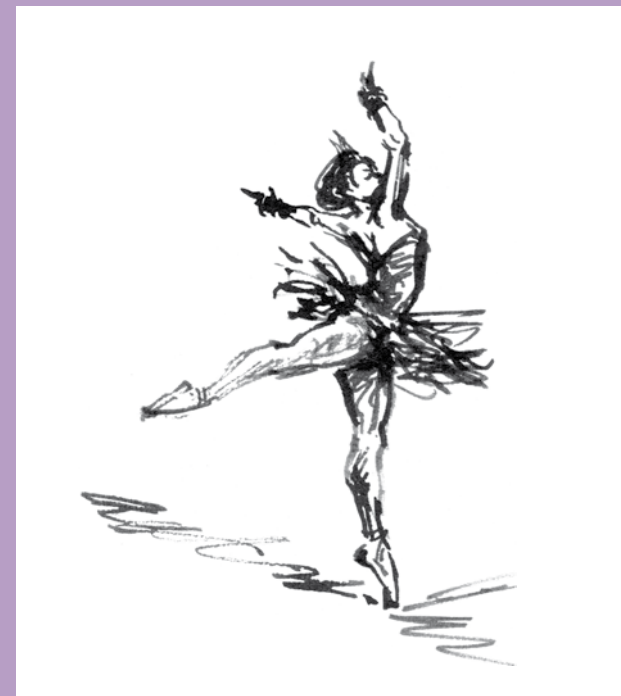
Plumbago

The Hans Keller Archive  
General Editor: Christopher Wintle

# Film Music and Beyond

*Writings on Music and the Screen, 1946-59*

Hans Keller



*edited by*  
Christopher Wintle